

CITY NOTES.

The most welcome man to St. Louis is Pat Gilmore.

August Wm. Hoffman will be back from Europe in September.

Arthur D. Weld took a brief vacation, visiting Chicago and the lakes.

Miss L. Wray Garey spent a very delightful vacation at Chillicothe, Mo.

The "Alhambra," Charles Kunkel's latest composition, is making a big hit.

The Hutton Quartette sang for the Odd Fellows Concert at Exposition Music Hall.

Charles Drach and family spent the season in Colorado, visiting the various resorts.

Mrs. Emilie Helmerichs is the busy teacher of the South End. She can seldom take a vacation.

Miss Cora J. Fish, of 4258½ St. Ferdinand Ave., has returned from a pleasant visit to Kansas City.

Mrs. Georgia Lee Cunningham has been enjoying the cool breezes at Colorado Springs and Manitou.

Gilmore opens at the Exposition Sept. 9th, he has all the old favorites with him—Lefebvre, Raffayolo, Bode, and others.

George Enzinger took a trip from his old to his new house. Moving isn't generally a delightful pastime, but it eliminated vacation from George.

A New Organ will be opened at Hannibal, Mo., on the 4th inst. Mrs. Louie A. Peebles, Aug. Halter, and Signor Guido Parisi have been engaged for the occasion.

The talented young leader, William Maddern, who has also succeeded his father as musical director of the Grand Opera House, bids fair to eclipse his father's record.

Louis Conrath, the pianist and teacher, whose compositions have graced the pages of the REVIEW, has opened a studio at Room 504, Fagin Building, 810 Olive Street, where he will be pleased to see his friends and pupils.

The Park Commissioner awarded contracts for a number of concerts in the public parks at a uniform price of \$99 per concert. The bands engaged are Maddern's, Max Phillips', Tony Baffano's, Schillinger's, Boachek's, and Schick's.

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CITY NOTES.

Maddern's Military Band has given a superb series of concerts in the public parks. In variety and merit, these concerts have never been equaled by any local organization. Difficult selections from Beethoven, Mozart, Wagner, Verdi, Auber, Thomas, Weber, etc., were presented in a most artistic and finished manner.

Mrs. Josephine H. Lee, with Miss Millie Garesché, will open a studio of music at 3558½ Olive St., September 1st. In addition to a thorough training in execution and technique, instructions in theory and art of music will be made important features in their system. They intend also for the greater advantage of their pupils to add a musical library to their course, so that their pupils may be not only finished pianists, but musicians as well. Pupils' piano recitals will be given monthly.

J. M. North, the well known vocal teacher, denied himself a vacation this year. With music and painting, Mr. North derives abundance of pleasure from life. His latest success is a very pretty song—"But I Love Thee," words by Bayard Taylor.

Miss Maggie Hennagan gave a very interesting musicale at Howard's Hall, in which her pupils evidenced remarkable progress. The Bollman prize for the best pupil was won by Miss Lillie Biskup, 12 years of age, for her splendid rendition of Liszt's Rhapsodie No. 2.

Mrs. Louie A. Peebles is complimented on all sides for her success in teaching. Mrs. Flint, of New York, who was to have sung in the "Gondoliers" at Schnaider's, astonished her friends with the improvement made under Mrs. Peebles' superb instruction in a very limited period. Mrs. Peebles' method is that of the Paris Conservatory.

At the last concert at Forest Park were performed the Overture of "Ruy Blas," by Mendelssohn, and "Tannhauser," by Wagner; Cornet and Euphonium solos; the song "Answer," by Robyn; and the Moorish dance "Alhambra," by Kunkel. Mr. Maddern regards the last named piece as one of the most attractive in his repertoire, and has received numerous requests to play it. Park Commissioner Fechter has done wisely in selecting Maddern's Band to inaugurate the park concerts.

Sunday Excursion.—A St. Louis, Keokuk & North-Western Railroad train will leave Union Depot, St. Louis, every Sunday morning (beginning June 21st), at 7:30, for Quincy, Ill., and intermediate points. Round-trip tickets at very low rates. Ticket offices—218 N. Broadway, and Union Depot.

All the pieces that appear in the REVIEW can be had in regular sheet form by addressing the publishers.

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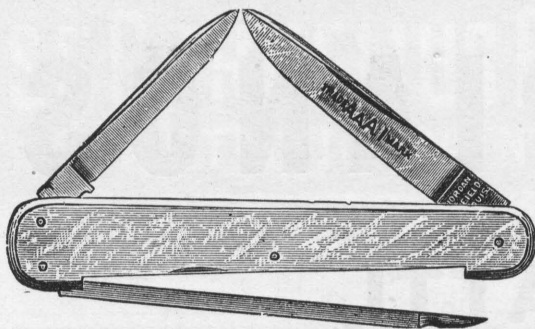
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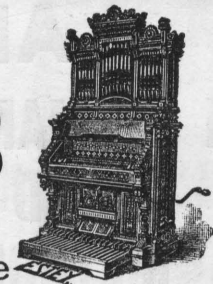
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MUSICAL REVIEW

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ST. LOUIS EXPOSITION.

The great St. Louis Exposition opens Wednesday, the 2nd inst., at 8 p. m., with Vogel's Band, assisted by A. H. Knoll and Marie McNeil, cornet duetist and soloists, and Mr. Herman Barosch, tenor. Vogel's Band will play in the Music Hall until the evening of the 9th of September, when Col. Gilmore's Band will appear. The Exposition promises to be as successful as any in the past. "I want to make a prediction," said Exposition Manager Gaiennie. "There is a great surprise in store for Exposition visitors. They will find on Wednesday night the newest and most complete Exposition ever seen on an opening night. Exhibitors have spent money this year with a lavishness far surpassing all previous years, and the one first object has been to procure novel displays that would compel the attention of the public. The result will be apparent from the very opening night. The Exposition this year will be as new and interesting as though St. Louis had never had one before." The art galleries are full of fine pictures, the basement with machinery in operation, and the gallery with many novel features. The revival of the splendid illuminations has been advertised from one end of the country to the other, and that means an increased attendance for the exposition. Manager Gaiennie's active mind has conceived more schemes of unique attractiveness than the people have ever seen in the halls before. Altogether, it bids fair to be the greatest Exposition ever held here.

THE FAVORITE NUMBER.

The following is from an interview of the *Post-Dispatch* correspondent with Gilmore at Manhattan Beach:

"Have you had a good season at the Beach?" asked the correspondent.

"Yes, indeed we have," replied Gilmore. "We play to crowds every afternoon and night. We played a fine two weeks' engagement at the Madison Square Garden just before Theodore Thomas went there. And speaking of that engagement I want to tell you something which will please St. Louisans very much. Probably the favorite number on our programmes was 'The Southern Jollification,' by Charles Kunkel, the St. Louis composer. Every time we played that piece we were obliged to respond to an encore. In fact the piece really aroused more enthusiasm than any we played. Nearly all the American composers, you know, are now trying their hand at negro melodies, but up to date nothing has been produced in that line which equals Mr. Kunkel's composition."

OLD VIOLINS.

The great violin-makers, says an exchange, all of whom lived within the compass of a hundred and fifty years, were, in the first place, particular about the wood they used. That was rare which exactly suited them. They chose it from the few great timbers felled in the South Tyrol, and floated down in rafts—pine and maple, sycamore and pear and ash. They examined these to find streaks and veins and freckles, valuable superficially when brought out by varnishing. They learned to tell the density of the pieces of wood by touching them; they weighed them; they struck them, and listened to them; they judged how fast or how slow or how resonantly they would vibrate in answer to strings. Some portions of the wood must be porous and soft; some of close fibre. Just the right beam was hard to find; when it was found, it can be traced all through the violins of some great master, and after his death in those of his pupils.

The piece of wood, when to their mind, was taken home and seasoned—dried in the hot Brescia and Cremona sun. The house of Stradivarius, the great master of all, is described as having been as hot as an oven, one being soaked through and

through with sunshine there. In this great heat the oils thinned and simmered slowly and penetrated far into the wood, and the varnishes became a part of the wood itself. They used to save every particle of the wood when they had found at last what they liked, to mend and patch and inlay with it. So vibrant and so resonant is the wood of good old violins, usually, that they murmur and echo and sing in answer to any sound where a number of them hang together on the wall, as if rehearsing the old music that once they knew. It was doubtless owing to this fact that when the people could not account for Paganini's wonderful playing, they declared that he had a human soul imprisoned in his violin, for his violin sang and whispered even when all the strings were off. There have been experiments made with all sorts of woods by the various makers. An Earl of Pembroke had one made of the wood of the cedars of Lebanon, but the wood was so dense as to deaden vibration, and it proved disappointing.

IGNACE J. PADEREWSKI.

Ignace J. Paderewski, whose portrait we here present, will appear in concert in America during next season. He was born in Podolia, in Russian Poland, on Nov. 6, 1860. His musical talents developed themselves early, but he was in the main self-taught until, at the age of 21, he went to Berlin and studied composition under the late Frederic Kiel. It was not until he was 24 that he finally decided to devote himself to the piano, as a performer on which he has since won such remarkable distinction. His principal instructor has been M. Leschetizky, the husband of the eminent pianiste, Madame Essipoff. For the last three years, M. Paderewski had adopted the career of what Schumann called the "reissender virtuoso," and the high expectations excited by the reports of his success on the continent have been amply fulfilled by the series of recitals held by him in London. M. Paderewski is said to be admirably free from the platform mannerisms for which



his somewhat fantastic appearance prepares us. As a composer, he has achieved no small measure of success, his published works including concertos for violin and piano-forte—the latter of which he will introduce at his orchestral concerts here—sonatas for violin and violoncello, about 30 pieces for piano-forte, and some songs. The following, which are his most popular piano solos, have appeared in KUNKEL'S MUSICAL REVIEW, and are published in Kunkel's Royal Edition: Chant du Voyageur, op. 8, No. 3; Krakowiak, op. 9, No. 5; Mazurek, in A minor, op. 9, No. 2; Mazurka, in A flat major, op. 9, No. 4; Menuet, op. 14, No. 1; Menuet, (edition for the young pianist), op. 14; Polonaise, in B major, op. 9, No. 6. The *London Globe*, of May 10, 1890, expresses itself as follows regarding his playing: "The celebrated Polish pianist, Paderewski, made his first appearance in England yesterday at St. James' Hall, and it may be said at once that the high expectations awakened by reports of his pianoforte playing in France and other Continental countries were fully realized. Many great pianists have visited us lately, among them Mme. Sophie Menter and MM. Sapellnikoff, Schönberger and Stavenhagen; but we are inclined to think that Paderewski surpasses them all, and is, indeed, second only to Rubinstein among living pianists. His mastery of the keyboard is complete, his touch is so exquisite, both in fortissimo and pianissimo passages, and in the intermediate gradations of tone, that every shade of expression is at his command, and in the 'art of singing on the pianoforte' he can only be compared with Thalberg. There is no kind of *charlatanerie* in his playing; wrapt up completely in the works he performs, he devotes himself to their exposition, and while thus engaged appears to ignore the presence of an audience. He proved himself master of all styles; commencing his performance with Handel's 'Harmonious Blacksmith,' Mendelssohn's 'Prelude et Fugue,' and Schumann's 'Fantasie,' Opus 17, and concluding with Rubinstein's delicious 'Barcarolle,' and one of Liszt's most difficult 'Rhapsodies.' His most brilliant successes were made in Chopin's 'Trois Etudes,' 'Nocturne,' 'Mazurka,' and 'Valse,' and we do not hesitate to say that, as an interpreter of Chopin, he stands far above all rivalry. His own qualities as a writer for the pianoforte were delightfully exhibited in his 'Trois Humoresques a l'Antique,' comprising a 'Caprice,' full of piquant melody, a characteristically stately 'Sarabande,' and a 'Menuet,' so charmingly original in conception, and happy in treatment, that the audience insisted on its repetition, which was reluctantly given."

THE ART OF SINGING.

Dr. Ludwig Hartmann, the well known musical critic of Dresden, has recently published in the *Dresden Zeitung* some communications from various teachers regarding the art of singing. Among them are the views of the famous Dresden master, Prof. G. B. Lamperti, which are here reproduced. They will be found interesting to the world at large, and especially to singers. Dr. Hartmann writes:

The capacious world maintains that Dresden possesses more singing teachers than scholars. Certainly there are many more of both here than in other cities of equal population. And this fact proves how interesting it must be here in Dresden to listen to a controversy that has just taken place in Warsaw over the painful topic of the "best method." Each disputant maintained that his or her system was the best. All the Warsaw papers teemed with the interesting dispute, as one here in Dresden can well imagine, which had reference to the principles of the development of the voice as well as to the stumbling blocks in the way to success. The contestants were the most prominent private teachers, and one teacher from the Royal Conservatory. As the debate is significant and of importance to students who are striving to become opera singers, the *Warsaw Echo* has considered it indispensable for the general welfare of art not to confine its sheets to a mere expression of Warsaw opinions, but to apply to certain other eminent authorities in the world of song for information. One reply has for us in Dresden peculiar charm. We herewith publish the communication from the distinguished master, Prof. G. B. Lamperti, in Dresden. The questions are:

1. What is the point of support of the voice? Is it the chest, the head of the windpipe, or the throat?
2. What do the terms "open" and "closed voice" mean, and can one sing with the open voice through the whole of its range, or only to a certain height, beyond which the closed voice must be used?

3. Do the length and similarity of breathing periods depend upon open or closed tones, or upon a good system of breathing and upon a finished vocal education?

4. Is the aim of a good singing method to lead the student to a complete independence of every system, and will it permit him to sing according to his individual inclination, with closed or open tones?

Prof. G. B. Lamperti's views are, viz.: The supports (production) of the voice depend upon the muscles of the chest; and upon the amount of concentrated air in the lungs. One must inhale the breath slowly in order to fill the lungs without shock.

Regarding the timbre of the voice, one must study and practice open tones. The emission of the tone should be practiced with the vowel "a," which must be produced in the back of the throat, as though we would pronounce the word *l'anima*. The student must be careful not to change this "a" into "o," for this change would lead the singer to the production of a false timbre, or of a throaty tone, whereby he would lose the natural variation of his voice. All registers must be sung with the open throat. It is impossible to submit one and the same rule for the practice and exercise of all the registers, and this is my experience after years of study and teaching. The talent of the singer is highly individual. In the voices of men and women one finds three registers—chest, middle voice and head tones. As a proof that one cannot establish a fixed rule for the registers of voices, I cite three instances of well-known scholars of mine in Warsaw. All three soprano voices, but with different registers.

E. Visiack sings only the first three tones of the scale of C natural (beginning with low C) with chest voice. Her middle register has six notes to C sharp, and head voice. A. Fossa has three chest notes, but only to D sharp, from E to C middle register, and then head tones. Marcella Sembrich has only two registers, C to B middle register, and then head tones. Marcella Sembrich has thus no chest voice. One can see, therefore, that there are singers who possess only two registers.

The length of a diaphragmatic breath should be at least eighteen seconds. Through intelligent schooling, the lungs and muscles can be greatly strengthened. A singer who has studied under competent guidance should be able to sing open or closed tones as the exercise demands. The singer must have control of his breath, and know how to be sparing in its emission, so that a supply of air always remains in the lungs in order to complete every phrase or cadenza with a surplus of breath. The art of singing is only the schooling of breathing. In truth, one must remember the words of Rossini: "For singing, one needs three things—voice, voice, and again voice." What is known as tremolo, can only occur when one attempts to sing notes which are either above or below the range of the voice, or when one does not understand the equipoise between the breath and the voice, i. e., when one attempts to bring out greater tone than the supply of breath allows, so that the vocal chords become strained. The third cause of tremolo is that the young singer generally attempts too early in his career to accumulate a dramatic repertoire. One should, therefore, wait until several years have been spent in the theatre and abundant routine has been acquired, and learn to save strength and voice. The vocal chords lose their stability through being forced, and tremolo follows very naturally.

Eduard Strauss has been giving the Vienna *Tageblatt* his impressions of our republic. He thinks that the Almighty has blessed this land, and that it is a boon to poor folk; but New York's summer heat and prohibition towns would not please the Viennese. Nobody will quarrel with Strauss on these points, except Prohibitionists. Strauss grows eloquent over American girls, and has a good word for our orchestral concerts. He thinks Gilmore's band, for variety of instruments and for ensemble, has no equal in Europe, with perhaps the exception of Godfrey's band in London. This is very amiable criticism from the nephew of his uncle.

MAJOR AND MINOR.

What Everybody Should Know.—That the Burlington Route runs two daily trains to Denver, Kansas City and the West with only one change of cars between St. Louis and the Pacific Coast. Reduced rates for tourists are made to Colorado, Utah, Idaho, Montana, Wyoming, Dakota and Alaska points. Ticket offices, 218 N. Broadway, and Union Depot.

Genelli, of 923 Olive Street, makes 100 Stamp Photos, from cabinet size, for \$1.00. Cabinet will be returned by mail, unsoiled, with stamps, on short notice. Mail Cabinet with \$1.

All the pieces that appear in the Review can be had in regular sheet form by addressing the publishers.

The Music for the Methodist Conference and the celebration of the Fiftieth Anniversary of Salem German M. E. Church, which takes place from September 8th to 13th, will be furnished by a chorus of twenty voices under the direction of George Eozinger, the organist of the church. The selections to be given include "The Heavens are Declaring," Beethoven; Festival Magnificat in G, Gilechrist; "I waited for the Lord," from the Hymn of Praise, Mendelssohn; "Unfold, Unfold," from the "Redemption," Gounod; Festival Benedic Anima, Dudley Buck; "Praise the Lord," Randegger. The selections for organ include Offertoire in C, Wely; Offertoire in A and Communion in G, Baptiste; Introduction to "Grauns Tod Jesu," Hesse; Hallelujah Chorus, Handel-Dunham; Sinfonia and Fugue, Handel; Fugue and Choral, Merkel; Serenata, Moskowski; Notturmo, Mendelssohn, Congonetta del Salvador Rosa, Liszt.

Go and View the Land. Three Cheap Harvest Excursions.—On August 25th, September 15th and September 29th, Low Rate Harvest Excursions will be run from ALL STATIONS ON THE WABASH RAILROAD to the Great Farming Regions of the West, Northwest, South and Southwest. Tickets good returning for thirty days from date of sale.

The crops were never so good as this year, and the Railroad rates, via Wabash, never so low. Whatever section you wish to visit, be sure and write to or call upon the nearest Wabash ticket agent for particulars as to rates, time of trains, accommodations, etc.

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POLKA CAPRICE.

Charles Kunkel.

Viro • — 116.

Giocoso

Vero - 116.

Giocoso

Ped.

cres.

Ped.

cres.

Ped.

First system of musical notation, measures 1-4. Treble and bass staves with fingerings and pedaling. Measure 3 includes the marking "L. H.".

Second system of musical notation, measures 5-8. Treble and bass staves with fingerings and pedaling. Measure 6 includes the marking "L. H.".

Third system of musical notation, measures 9-12. Treble and bass staves with fingerings and pedaling. Measure 9 includes the marking "L. H.".

Fourth system of musical notation, measures 13-16. Treble and bass staves with fingerings and pedaling. Measure 14 includes the marking "Cres.".

Fifth system of musical notation, measures 17-20. Treble and bass staves with fingerings and pedaling. Measure 17 includes the marking "1." and "2.". Measure 18 includes the marking "mf". Measure 19 includes the marking "N.B. 4 5". Measure 20 includes the marking "N.B. 4 5" and "ff".

N.B. On pianos which do not have the high B flat strike A natural instead.

8

Scioltamente.

First system of musical notation for 'Scioltamente.' It consists of a grand staff with treble and bass clefs. The right hand features complex, rapid sixteenth-note passages with fingerings 1-2-3-2, 1-2-3-4, 3-4, 2-3-4, 3-4, 5-3-2, 3-2, and 3-4. The left hand provides a steady accompaniment of eighth notes. Pedal markings ('Ped.') are placed below the bass staff at measures 1, 2, 3, 4, 5, 6, 7, and 8. A dashed line with the number 8 indicates the end of the first section.

8

Second system of musical notation for 'Scioltamente.' It continues the grand staff with similar rapid sixteenth-note passages in the right hand and eighth-note accompaniment in the left hand. Pedal markings ('Ped.') are present at measures 1, 2, 3, 4, 5, 6, 7, and 8. A dashed line with the number 8 is at the end. An asterisk (*) is placed below the bass staff at measure 8.

Con Brio.

Third system of musical notation for 'Con Brio.' The tempo and dynamics change. The right hand has more rhythmic variety with eighth and sixteenth notes. Dynamics include *sf* (sforzando), *p* (piano), and *f* (forte). Pedal markings ('Ped.') are at measures 1, 2, 3, 4, 5, 6, 7, and 8. Asterisks (*) are placed below the bass staff at measures 3, 4, 5, 6, 7, and 8.

Fourth system of musical notation for 'Con Brio.' It continues the grand staff with dynamic markings *ff* (fortissimo), *sf*, *p*, and *crusc.* (crescendo). Pedal markings ('Ped.') are at measures 1, 2, 3, 4, 5, 6, 7, and 8. Asterisks (*) are placed below the bass staff at measures 2, 3, 4, 5, 6, 7, and 8.

Fifth system of musical notation for 'Con Brio.' It concludes the piece with a final grand staff. The right hand features a descending sixteenth-note scale. Dynamics include *pp* (pianissimo). Pedal markings ('Ped.') are at measures 1, 2, 3, 4, 5, 6, 7, and 8. Asterisks (*) are placed below the bass staff at measures 3, 4, 5, 6, 7, and 8. A dashed line with the number 8 is at the end.

8

First system of a piano piece. The right hand features a complex melodic line with many beamed sixteenth and thirty-second notes, including triplets. The left hand plays a steady eighth-note accompaniment. Pedal markings are present below the left hand. A dynamic marking of *pp* is visible.

8

Second system of the piano piece. It continues the intricate melodic and harmonic texture. The right hand has more triplets and rapid passages. The left hand maintains the eighth-note accompaniment. Pedal markings and a dynamic marking of *pp* are included.

8

Giocoso.

Third system, marked *Giocoso.* The right hand has a more rhythmic, eighth-note melody. The left hand continues with eighth notes. Pedal markings and a dynamic marking of *p* are present.

cres.

Fourth system, marked *cres.* The right hand features a melodic line with some slurs. The left hand continues with eighth notes. Pedal markings and a dynamic marking of *p* are included.

cres.

Fifth system, also marked *cres.* The right hand has a melodic line with some slurs. The left hand continues with eighth notes. Pedal markings and a dynamic marking of *p* are included.

Handwritten musical score, first system. Treble and bass staves. Fingerings (1-5) and slurs are present. Pedal markings (Ped.) are under the bass staff. A dynamic marking *L. H.* is present. A star symbol (*) is under the bass staff.

Handwritten musical score, second system. Treble and bass staves. Fingerings and slurs are present. Pedal markings (Ped.) are under the bass staff.

Handwritten musical score, third system. Treble and bass staves. Fingerings and slurs are present. Pedal markings (Ped.) are under the bass staff. A dynamic marking *L. H.* is present. A star symbol (*) is under the bass staff.

Handwritten musical score, fourth system. Treble and bass staves. Fingerings and slurs are present. Pedal markings (Ped.) are under the bass staff. A dynamic marking *cres.* is present. A star symbol (*) is under the bass staff.

Handwritten musical score, fifth system. Treble and bass staves. Fingerings and slurs are present. Pedal markings (Ped.) are under the bass staff. A dynamic marking *accel.* is present. A star symbol (*) is under the bass staff.

DEUXIEME SCHERZO.

To F. A. Apel.

Revised edition by the author.

Allegro con fuoco. ♩. — 80.

G. Karganoff Op. 9.

This page of musical notation is for a piano piece, likely a capriccio given the tempo marking. It consists of five systems of staves, each with a treble and bass clef. The key signature is B-flat major (two flats). The time signature is 4/4.

- System 1:** Starts with the tempo marking *capriccioso*. The first staff has a *sf* (sforzando) dynamic. The second staff has a *f* (forte) dynamic. The system ends with a *ff* (fortissimo) dynamic.
- System 2:** Continues the piece with various dynamics including *sf*, *mf* (mezzo-forte), and *p* (piano). It includes several *Ped.* (pedal) markings and asterisks indicating specific points of interest.
- System 3:** Features a *p* (piano) dynamic and a *cres.* (crescendo) marking. It includes *Ped.* markings and asterisks.
- System 4:** Continues with *p* (piano) and *poco* (poco) markings. It includes *Ped.* markings and asterisks.
- System 5:** Ends with *ff* (fortissimo) dynamics. It includes *Ped.* markings and asterisks.

The notation includes various musical symbols such as notes, rests, slurs, and fingerings. The dynamics range from *p* (piano) to *ff* (fortissimo). The *Ped.* markings indicate when to use the sustain pedal. Asterisks (*) are placed at the end of several measures, likely indicating important technical or musical points.

First system of a piano piece. The right hand features a melodic line with various ornaments and fingerings (e.g., 3 2 1, 4 2, 5 1, 2 5, 4 2, 3 2, 4 1, 5 1, 5 3 5). The left hand provides a harmonic accompaniment. Dynamics include *f*, *p*, and *mf*. Pedal markings are present below the left hand.

Second system of the piano piece. The right hand has a melodic line with a *ten.* (tension) marking. The left hand features a *pp* (pianissimo) section labeled *leggiere.* (light). Dynamics include *sf* (sforzando) and *p*. Pedal markings are present.

Third system of the piano piece. The right hand has a melodic line with a *ten.* marking. The left hand features a *pp* section. Dynamics include *sf* and *p*. Pedal markings are present.

Fourth system of the piano piece, marked **Scherzando**. The right hand features a melodic line with various ornaments and fingerings (e.g., 3 2 5, 4 2, 3 1 2 5). The left hand provides a harmonic accompaniment. Dynamics include *pp*, *mf*, *p*, and *f*. Pedal markings are present.

Fifth system of the piano piece. The right hand features a melodic line with various ornaments and fingerings (e.g., 3 2 5, 4 2, 3 2 5, 4 2, 3 2 5, 4 2). The left hand provides a harmonic accompaniment. Dynamics include *p*, *f*, and *f*. Pedal markings are present.

Sixth system of the piano piece. The right hand features a melodic line with various ornaments and fingerings (e.g., 3 2 5, 4 2, 3 2 5, 4 2, 3 2 5, 4 2). The left hand provides a harmonic accompaniment. Dynamics include *ff* (fortissimo). Pedal markings are present.

First system of musical notation. Treble and bass staves. Dynamics include *ff*. Pedal markings are present.

Second system of musical notation. Treble and bass staves. Dynamics include *ff*. Pedal markings are present.

TRIO.
Listesso tempo.

Third system of musical notation. Treble and bass staves. Dynamics include *ff* and *pp*. Pedal markings are present. Includes the instruction "attacca al Trio."

Fourth system of musical notation. Treble and bass staves. Dynamics include *f*. Pedal markings are present.

Fifth system of musical notation. Treble and bass staves. Dynamics include *p*. Pedal markings are present.

Sixth system of musical notation. Treble and bass staves. Dynamics include *p*. Pedal markings are present.

First system of musical notation. Treble and bass staves. Treble staff features a long melodic line with fingerings 4, 3, 1, 4, 3, 4, 3, 4, 3, 2. Bass staff has a 3-measure rest followed by a half note. Dynamics include *ff*. Pedal markings are present.

Second system of musical notation. Treble staff has a 3-measure rest followed by a half note. Bass staff has a 3-measure rest followed by a half note. Dynamics include *p*. Pedal markings are present.

Third system of musical notation. Treble staff has a 3-measure rest followed by a half note. Bass staff has a 3-measure rest followed by a half note. Dynamics include *mf*. Pedal markings are present.

Fourth system of musical notation. Treble staff has a 3-measure rest followed by a half note. Bass staff has a 3-measure rest followed by a half note. Dynamics include *pp*. Pedal markings are present.

Fifth system of musical notation. Treble staff has a 3-measure rest followed by a half note. Bass staff has a 3-measure rest followed by a half note. Dynamics include *p cres.* and *f*. Pedal markings are present.

Sixth system of musical notation. Treble staff has a 3-measure rest followed by a half note. Bass staff has a 3-measure rest followed by a half note. Dynamics include *p marcato la melodia* and *f*. Pedal markings are present.

First system of musical notation. The right hand features a melodic line with a slur over the final six notes, which are marked with fingerings 2, 4, 3, 1, 3, 2. The left hand provides harmonic support with chords and single notes. Pedal points are indicated by asterisks and the word "Ped." below the staff. The dynamic marking *marcato.* is present.

Second system of musical notation. The right hand continues the melodic line with a slur and fingerings 2, 4, 3, 3. The left hand has a *ff* dynamic marking. Pedal points are indicated by asterisks and the word "Ped." below the staff.

Third system of musical notation. The right hand has a complex melodic line with multiple slurs and fingerings (e.g., 3, 5, 4, 1, 3, 3, 1, 3, 3, 3). The left hand has a *ff* dynamic marking. Pedal points are indicated by asterisks and the word "Ped." below the staff.

Fourth system of musical notation. The right hand has a melodic line with a slur and fingerings 3, 5, 4, 4. The left hand has a *brillante.* marking and a *ff* dynamic marking. Pedal points are indicated by asterisks and the word "Ped." below the staff.

Fifth system of musical notation. The right hand has a melodic line with a slur and fingerings 2, 4, 3, 3, 2, 4, 3, 3, 2, 5. The left hand has a *pp* dynamic marking. Pedal points are indicated by asterisks and the word "Ped." below the staff.

Sixth system of musical notation. The right hand has a melodic line with a slur and fingerings 4, 3, 3, 2, 1, 4, 2. The left hand has a *ff* dynamic marking. Pedal points are indicated by asterisks and the word "Ped." below the staff.

The image shows a page from a musical score for 'The Swan' by Camille Saint-Saëns. It features a piano and a harp. The piano part is written in a treble and bass staff, and the harp part is written in a single staff. The piano part has dynamic markings like 'pp' and 'cres.', and the harp part has 'cres.' and 'Ped.' markings. The score is in 3/4 time and D major.

The musical score for 'The Swan' by Camille Saint-Saëns is presented in a single system. It features a treble staff and a bass staff. The treble staff contains a melodic line with various ornaments and a 'Ped.' (pedal) marking. The bass staff contains a bass line with a 'v' (vibrato) marking. The score is written in a key signature of one flat (B-flat) and a 2/4 time signature. The tempo is marked 'Allegretto'. The score includes a variety of musical notations, including notes, rests, and dynamic markings.

poco a poco crescendo e stringendo

Ped.

Ped.

Ped.

Ped.

4 5

4 3 2 1 3

The musical score for 'The Rose Tree' is presented in a two-staff format. The upper staff is in treble clef, and the lower staff is in bass clef. The key signature consists of five flats (B-flat, E-flat, A-flat, D-flat, G-flat), and the time signature is 3/4. The melody in the upper staff begins with a series of eighth notes, some of which are beamed together and marked with fingerings (2, 4, 3, 3). A slur covers the first two measures. The lower staff provides a harmonic accompaniment with eighth notes. The piece concludes with a double bar line, followed by a repeat sign and a final measure. The word 'Ped.' (pedal) is written below the lower staff at the end of the piece, indicating a pedal point.

8
2 4 3 3 2 4 3 3 2 4 3 4 2 3 5 2

fcapriccioso.

* Pod. *

1 2 5

First system of musical notation. Treble and bass staves. Dynamics: *f*, *p*, *mf*. Pedal markings: *Pod.* with asterisks and fingerings (1, 2, 5).

Second system of musical notation. Treble and bass staves. Dynamics: *sf*, *pp*, *leggero.*, *p*. Pedal markings: *Pod.* with asterisks and fingerings (1, 2, 3).

Third system of musical notation. Treble and bass staves. Dynamics: *sf*, *pp*, *p*. Pedal markings: *Pod.* with asterisks and fingerings (1, 2, 3, 4).

Fourth system of musical notation. Treble and bass staves. Section title: **Scherzando**. Dynamics: *pp*, *mf*, *p*, *f*. Pedal markings: *Pod.* with asterisks and fingerings (1, 2, 3, 4, 5).

Fifth system of musical notation. Treble and bass staves. Dynamics: *p*, *poco a poco cres.*, *f*. Pedal markings: *Pod.* with asterisks and fingerings (1, 2, 3, 4, 5).

Sixth system of musical notation. Treble and bass staves. Dynamics: *ff*. Pedal markings: *Pod.* with asterisks and fingerings (1, 2, 3, 4, 5).

3 2 5 4 2 4 6 5 3 2 5

mf

3 2 1 2 5

f

Pod.

1. 2. 8

f

p

cres.

poco

a

Pod. *Pod.* *Pod.* *Pod.* *Pod.*

A musical score for a piano piece titled "The Rose Tree". The score is written for a grand piano, with a treble and bass staff. The key signature is one flat (B-flat major or D minor), and the time signature is 3/4. The piece begins with a treble staff melody and a bass staff accompaniment. The melody features a series of eighth and sixteenth notes, with some measures containing triplets. The bass staff accompaniment consists of chords and single notes. The score includes dynamic markings such as *ff* (fortissimo) and *f* (forte). There are also performance instructions like "Ped." (pedal) and "Cresc." (crescendo). The piece concludes with a final chord in the bass staff.

The musical score for 'L'Espresso' by Franz Liszt is presented in two systems. The top system shows the right hand part, which is a complex, rapid melody with many slurs and fingering numbers (1, 2, 3, 4, 5, 8). The bottom system shows the left hand part, which consists of sustained chords and single notes, often marked with 'Pod.' (pedal). Dynamics include *sf* (sforzando), *ff* (fortissimo), and *fff con fuoco* (fortississimo with fire). The score is in 3/4 time and the key signature has three flats (B-flat, E-flat, A-flat).

poco largamente. **Presto. con fuoco.**

p *ff* *ff* *ff*

Ped. *Ped.* *Ped.* *Ped.*

The musical score for "The Rose Tree" is written for piano. It features a treble and bass staff. The melody is primarily in the treble staff, with a bass line in the bass staff. The piece is in 2/4 time and consists of 8 measures. The notation includes various musical symbols such as notes, rests, and dynamic markings. The piece ends with a double bar line and a repeat sign.

ETUDE MIGNONNE.

Molto leggiero e grazioso. ♩ - 66

Edward Schütt.

The musical score is written for piano in 3/8 time, featuring a treble and bass staff joined by a brace. The key signature has one sharp (F#). The score consists of five systems of music, each with a treble staff and a bass staff. The first system begins with a piano (*p*) dynamic and includes fingerings (1, 2, 4) and a pedaling instruction (*Ped.*). The second system includes a crescendo (*cres.*) instruction. The third system includes a first ending bracket and a decrescendo (*dimin.*) instruction. The fourth system is marked with a double bar line and the number 2, indicating a second ending. The fifth system includes a piano (*p*) dynamic and a poco (*poco.*) instruction. Pedaling instructions (*Ped.*) are placed below the bass staff throughout the piece, often accompanied by a star symbol (*). Fingerings are indicated by numbers 1 through 5 above the notes.

First system of musical notation. Treble and bass staves. Includes markings: *cres.*, *Ped.*, and asterisks.

Second system of musical notation. Treble and bass staves. Includes markings: *Ped.*, *dimin.*, and asterisks.

Third system of musical notation. Treble and bass staves. Includes markings: *poco rit.*, *a tempo.*, *p*, *pp*, *Ped.*, and asterisks.

Fourth system of musical notation. Treble and bass staves. Includes markings: *Ped.*, *dimin.*, and asterisks.

Fifth system of musical notation. Treble and bass staves. Includes markings: *Ped.*, *dimin.*, and asterisks.

Sixth system of musical notation. Treble and bass staves. Includes markings: *Ped.*, *dimin.*, *poco rit.*, and asterisks.

a tempo.

p *Ped.* * *Ped.* * *Ped.* * *Ped.* * *Ped.* *

cres. *Ped.* * *Ped.* *

poco rit. *Ped.* * *Ped.* * *Ped.* * *Ped.* *

mf *Ped.* * *Ped.* *

cres. *f* *ff* *Ped.* * *Ped.* *

Ossta. *Ped.* * *Ped.* *

First system of musical notation, piano score. The right hand features a complex melodic line with numerous fingerings (e.g., 4 2 1 4 2 4 2, 4 2 4 2 1 4 3 2, 4 2 4 2 1 4 2 1, 4 3 2 4 2 4 2) and a trill in the final measure. The left hand provides a steady accompaniment. Performance markings include *a tempo.*, *p*, *rit.*, and *Ped.*. A star symbol is placed below the first measure of the right hand.

Second system of musical notation, piano score. The right hand continues the melodic development with fingerings like 1 2 4 and 5. The left hand accompaniment remains consistent. Performance markings include *p*, *Ped.*, and star symbols.

Third system of musical notation, piano score. The right hand features a melodic line with fingerings such as 5 and 2. The left hand accompaniment continues. Performance markings include *p*, *Ped.*, and star symbols.

Fourth system of musical notation, piano score. The right hand continues the melodic line with fingerings like 4 2 1 and 5. The left hand accompaniment continues. Performance markings include *Ped.*, star symbols, and a measure rest of 8.

Fifth system of musical notation, piano score. The right hand continues the melodic line with fingerings like 5 2 1. The left hand accompaniment continues. Performance markings include *p*, *smorz.*, *pp*, *ppp*, *Ped.*, and star symbols.

Sixth system of musical notation, piano score. The right hand features a melodic line with fingerings like 1 2 3 4 and 5. The left hand accompaniment continues. Performance markings include *r. h.*, *l. h.*, *pp*, *Ped.*, and star symbols.

To A. I. Epstein.

A. Jensen.

The image displays a single page of a musical score, likely for a piano. It consists of five systems of music, each typically containing two staves (treble and bass clefs). The notation includes various musical elements:

- Staff 1 (Top System):** Features a treble staff with complex melodic lines and a bass staff providing harmonic support. Dynamic marking *p* (piano) is present. A tempo or style instruction "pen marcato la melodia." is written above the first staff.
- Staff 2:** Continues the melodic development with intricate fingering numbers (e.g., 1, 2, 3, 4, 5) and slurs. Pedal markings ("Ped.") are used throughout.
- Staff 3:** Shows further melodic progression with similar technical demands. Pedal markings continue.
- Staff 4:** Includes more complex passages with rapid runs and slurs. Pedal markings are prominent.
- Staff 5 (Bottom System):** Concludes the piece with a final cadence. A forte dynamic marking (*f*) appears near the beginning of this system.

At the very bottom of the page, centered, is the copyright notice: "Copyright Kunkel Bros. 1891."

Handwritten musical score system 1. Treble and bass staves. Includes fingerings (e.g., 2 3 4 5, 4 3 5, 1 2 3), dynamics (*p*), and markings like *l.h.*, *cres.*, and *Ped.*.

Handwritten musical score system 2. Treble and bass staves. Includes fingerings (e.g., 8, 1 2 3 4, 5 3 2), dynamics (*f*, *dim.*), and markings like *l.h.*, *Ped.*, and *Ped.*.

Handwritten musical score system 3. Treble and bass staves. Includes fingerings (e.g., 4 5, 3 2 1, 2 1 2), dynamics (*p*, *mf*), and markings like *Ped.*, *Ped.*, and *Ped.*.

Handwritten musical score system 4. Treble and bass staves. Includes fingerings (e.g., 2 3 1 2 4, 3 4 5 4 2 1), dynamics (*mf*), and markings like *l.h.*, *Ped.*, and *Ped.*.

Handwritten musical score system 5. Treble and bass staves. Includes fingerings (e.g., 1 2 3, 1 2 3 5), dynamics (*dolcissimo*, *cres.*, *sf*), and markings like *l.h.*, *r.h.*, *Ped.*, and *Ped.*.

Handwritten musical score system 6. Treble and bass staves. Includes fingerings (e.g., 8, 1 2 3 5, 1 2), dynamics (*f*, *p*), and markings like *l.h.*, *Ped.*, and *Ped.*.

[illegible]

KATIE'S FAVORITE SCHOTTISCHE

Carl Sidus Op. 103.

Allegretto. 6 - 104.

The musical score is written for piano in G major (one sharp) and 6/8 time. It consists of four systems of two staves each. The first system begins with a piano (*p*) dynamic. The second system includes a forte (*f*) dynamic marking. The score is heavily annotated with fingerings (numbers 1-5) and pedal markings ('Ped.') with asterisks. The piece concludes with a double bar line and repeat dots at the end of the fourth system.

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First system of musical notation. Treble and bass staves. Treble staff begins with a *mf* dynamic marking. Pedal points (Ped.) and asterisks (*) are indicated below the bass staff.

Second system of musical notation. Treble and bass staves. Treble staff begins with a *mf* dynamic marking. Pedal points (Ped.) and asterisks (*) are indicated below the bass staff.

Third system of musical notation. Treble and bass staves. Pedal points (Ped.) and asterisks (*) are indicated below the bass staff.

Fourth system of musical notation. Treble and bass staves. Pedal points (Ped.) and asterisks (*) are indicated below the bass staff.

Fifth system of musical notation. Treble and bass staves. Treble staff begins with a *mf* dynamic marking. Pedal points (Ped.) and asterisks (*) are indicated below the bass staff.



First system of musical notation. The treble clef staff contains a melodic line with a long slur spanning across measures. The bass clef staff contains a harmonic accompaniment. Pedal points are indicated by 'Ped.' and asterisks. Fingerings are shown with numbers 1-5.



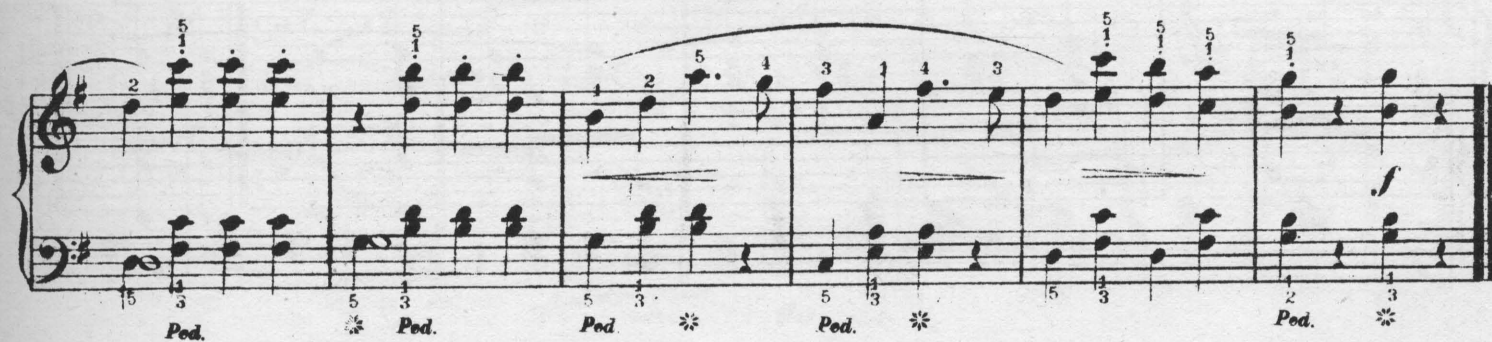
Second system of musical notation. The treble clef staff continues the melodic line with various slurs and fingerings. The bass clef staff provides harmonic support. Pedal points are marked with 'Ped.' and asterisks.



Third system of musical notation. The treble clef staff features a melodic line with a dynamic marking of *f* (forte). The bass clef staff includes a *f* marking in the middle. Pedal points are indicated by 'Ped.' and asterisks.



Fourth system of musical notation. The treble clef staff shows a melodic line with a dynamic marking of *p* (piano). The bass clef staff includes a *p* marking. Pedal points are marked with 'Ped.' and asterisks.



Fifth system of musical notation. The treble clef staff continues the melodic line. The bass clef staff includes a dynamic marking of *f* (forte) towards the end. Pedal points are marked with 'Ped.' and asterisks.

THE JOLLY BLACKSMITHS.

Caprice Caractéristique

JEAN PAUL

Giocoso. (Lively.)

PRIMO

PRIMO

8^a

f

p

Ped. * Ped. * Ped. *

8^{va}...

8^a...

cres:

p

Ped. Ped. Ped. *

Ped. *

cres:

ry

ry

Ped. * Ped. * Ped. * Ped. *

Ped. *

Ped. *

This piece is also published as a **Piano Solo**.

SECONDO.

This page of musical notation is for a piano piece, likely a study or a short composition. It consists of five systems of staves, each with a treble and bass clef. The notation includes various musical elements:

- System 1:** Starts with a piano (*p*) dynamic. The bass staff has a series of chords, each marked with "Ped." and an asterisk (*). The treble staff has a series of chords, each marked with a finger number (1, 2, 3, 4) and an asterisk (*).
- System 2:** Starts with a mezzo-forte (*mf*) dynamic. The bass staff has a series of chords, each marked with "Ped." and an asterisk (*). The treble staff has a series of chords, each marked with a finger number (1, 2, 3, 4) and an asterisk (*).
- System 3:** Starts with a mezzo-forte (*mf*) dynamic. The bass staff has a series of chords, each marked with "Ped." and an asterisk (*). The treble staff has a series of chords, each marked with a finger number (1, 2, 3, 4) and an asterisk (*).
- System 4:** Starts with a piano (*p*) dynamic. The bass staff has a series of chords, each marked with "Ped." and an asterisk (*). The treble staff has a series of chords, each marked with a finger number (1, 2, 3, 4) and an asterisk (*).
- System 5:** Starts with a piano (*p*) dynamic. The bass staff has a series of chords, each marked with "Ped." and an asterisk (*). The treble staff has a series of chords, each marked with a finger number (1, 2, 3, 4) and an asterisk (*).

The notation is written in a style typical of early 20th-century piano music, with a focus on harmonic structure and pedaling.

PRIMO.

First system of musical notation for the PRIMO part. It consists of a grand staff with treble and bass clefs. The music features various fingerings (1-4), slurs, and dynamic markings such as *rf* and *Ped.* with asterisks. The system is divided into two measures by a double bar line.

Second system of musical notation. It continues the piece with similar notation and dynamic markings like *rf* and *Ped.* with asterisks. The system is divided into two measures by a double bar line.

Third system of musical notation. It features a change in dynamics to *p* and *Ped.* markings. The system is divided into two measures by a double bar line.

Fourth system of musical notation. It includes a *cres:* marking and *Ped.* markings. The system is divided into two measures by a double bar line.

Fifth system of musical notation. It concludes the piece with *cres:*, *rf*, and *Ped.* markings. The system is divided into two measures by a double bar line.

It is optional with the performers to sing this chorus or not.

SECONDO.

Trombone Solo.

Chorus. Up, men, and strike! While the heated iron glows, Up, men, and strike, Strong and honest

blows! Keep time, time, time, All in joyful chorus sing, Keep time, time, time, *cres:*

Make the anvils ring, Cares fly like sparks' Neath the hammer's ringing stroke;

Sing gay as larks And let others croak! Strike, strike, for toil

Makes the jolly blacksmith free, Sing, sing, for toil Is the life of glee.

When performed at exhibitions this chorus will produce great effect if sung by the entire vocal class.

PRIMO.

Anvils.

8^a

ff

Red. * Red. * Red. * Red. * Red. * Red. *

8^a

Red. * Red. * Red. * Red. * Red. * Red. * Red. *cres.* Red. Red.

8^a

Red. * Red. * Red. * Red. * Red. * Red. *

or thus

8^a

Red. * Red. * Red. * Red. * Red. * Red. *

8^a

Red. * Red. * Red. * Red. * Red. * Red. *

cres. Red. * Red. * Red. *

SECONDO.

1st. time *p*. 2d. time *ff*.

First system of piano accompaniment for the first time. It consists of a grand staff with treble and bass clefs. The music is in 2/4 time and features a steady eighth-note accompaniment. The treble staff has a melodic line with eighth notes, and the bass staff has a similar accompaniment. The system is marked with 'Red.' and an asterisk in the treble staff.

Second system of piano accompaniment for the first time. It continues the eighth-note accompaniment. The treble staff has a melodic line with eighth notes, and the bass staff has a similar accompaniment. The system is marked with 'Red.' and an asterisk in the treble staff.

Third system of piano accompaniment for the first time. It continues the eighth-note accompaniment. The treble staff has a melodic line with eighth notes, and the bass staff has a similar accompaniment. The system is marked with 'Red.' and an asterisk in the treble staff.

Fourth system of piano accompaniment for the first time. It continues the eighth-note accompaniment. The treble staff has a melodic line with eighth notes, and the bass staff has a similar accompaniment. The system is marked with 'Red.' and an asterisk in the treble staff.

Fifth system of piano accompaniment for the first time. It continues the eighth-note accompaniment. The treble staff has a melodic line with eighth notes, and the bass staff has a similar accompaniment. The system is marked with 'Red.' and an asterisk in the treble staff.

Up, men, and strike! While the heated iron glows

Up, men, and strike, Strong and honest blows! Keep time, time, time,

All in joyful chorus sing, Keep time, time, time, Make the anvils ring.

1st. time *p*. 2d. time *f*.

PRIMO.

8^a

Red. * Red. * Red. * Red. * Red. * Red. *

or thus

8^a

Red. * Red. * Red. * Red. * Red. * Red. *

8^a

Red. * Red. * Red. * Red. *

8^a

Red. * Red. * Red. * Red. *

SECONDO.

Primo.

The musical score is divided into two systems, each containing two staves (treble and bass clef). The first system begins with a 'Primo.' marking. The piano part (left staff) includes dynamic markings such as *f* and *p*, and performance instructions like 'Ped.' (pedal) and 'Pia.' (piano). The organ part (right staff) features various chords and melodic lines, with some notes marked with 'x' and '1', '2', '3' indicating fingerings. The second system continues the composition, with the piano part showing a crescendo ('cres:') and a piano ('p') section. The organ part includes a 'ry' (rhythm) marking and a 'p' (piano) section. The score concludes with a final chord marked with a 'V' (crescendo) and a 'Ped.' (pedal) instruction.

PRIMO.

8^a

f *p*

Ped. * Ped. * Ped. *

8^a

cres.

Ped. *

8^a

cres.

Ped. *

8^a

rf

Ped. * Ped. * Ped. *

8^a

rf

Ped. *

SECONDO.

This musical score, titled "SECONDO.", is written for piano and bass. It consists of five systems of staves. The first four systems are primarily in bass clef, while the fifth system introduces a treble clef for the upper voice. The notation includes various musical elements:

- First System:** Features a triplet of eighth notes in the upper voice, marked with a "3" and "1". The lower voice has a steady eighth-note accompaniment. Dynamics include *mf* and *f*. Pedal markings ("Ped.") and asterisks (*) are present.
- Second System:** Continues the melodic and harmonic development. It includes a section marked *ry* (ritardando) and another marked *f*. Pedal markings and asterisks are used throughout.
- Third System:** Includes a section marked *cres:* (crescendo). The lower voice features a more active eighth-note pattern. Pedal markings and asterisks are present.
- Fourth System:** Also includes a *cres:* marking. The upper voice has a triplet of eighth notes. Pedal markings and asterisks are used.
- Fifth System:** The final system, featuring a treble clef for the upper voice. It includes a section marked *ff* (fortissimo) and another marked *ry*. The piece concludes with a final chord and a double bar line. Pedal markings and asterisks are present.

PRIMO.

8^a

The musical score is divided into five systems, each consisting of a piano (p) staff and a vocal (v) staff. The piano staves are in treble clef, and the vocal staves are in soprano clef. The score includes various musical notations such as dynamics (mf, rf, ff), articulation (accents, slurs), and fingerings (1, 2, 3, 4). Pedal marks (Ped.) and asterisks (*) are used throughout the score. The first system starts with a mezzo-forte (mf) dynamic. The second system includes a piano (p) dynamic. The third system features a crescendo (cres:) and a forte (f) dynamic. The fourth system also includes a crescendo (cres:). The fifth system ends with a fortissimo (ff) dynamic. The score is marked with '8^a' at the beginning of each system.

mf

rf

f

cres:

ff

Ped.

*

To Mrs. George A. Kerr.
née Rosen.

CRADLE SONG.

SLEEP, MY BABY SLEEP.

(WIEGENLIED.)

Translation by H. Hartmann.

Louis Conrath. ✓

Moderato. ♩ - 72.

The piano introduction is in 3/4 time, marked Moderato. It consists of four measures. The right hand features a melody with triplets and single notes, while the left hand provides a simple harmonic accompaniment. Fingerings are indicated with numbers 1-5. Pedal marks with asterisks are present at the end of the second and fourth measures.

O, schlum-me-re mein Kind-chen Das Imm-lein ging zur Ruh',..... Schon

The first system of the vocal and piano accompaniment. The vocal line is in a soprano register, with lyrics in German and English. The piano accompaniment consists of two staves. The right hand has a steady eighth-note accompaniment, and the left hand has a simple harmonic line. Pedal marks with asterisks are at the end of the second and fourth measures.

sinkt der Thau her nte der und Fried' deckt Blüm-lein zu; Und

The second system of the vocal and piano accompaniment. The vocal line continues with the lyrics. The piano accompaniment features a more active right hand with sixteenth-note patterns. Pedal marks with asterisks are at the end of the second, fourth, sixth, and eighth measures.

Müt-ter-chen in Lie- - dern hat Dich mit Schlaf um- - fah'n Und
 moth-er sings a - bove thee a lit-tle slum - ber song, And

be - - tet dass kein Ue - bel dem Herz-Kind mö - ge nah'n O,.....
 prays be - neath her sing - ing God save my babe from wrong O.....

schlaf, mein Kindchen, schlaf!..... O,..... schlaf, mein Kindchen, schlaf O,.....
 sleep, my ba - by, sleep O sleep my ba - by sleep O.....

schlaf, mein Kind - chen schlaf..... O schlaf, mein Kind - chen schlaf.
 sleep my ba - by, sleep,..... O sleep my ba - by sleep.

a tempo. O, schlumme-re, mein
O lul-la-by my

a tempo.

*Ped. **

Kindchen, Manch Stern schon auf Dich blickt Und leuch-tet Dei nen En - geln, die
ba - by The stars shine ov - er head, To light the way of an - gels Who

Dir Dein Hü - ter schickt. Sie hal - ten bei Dir Wa - che, bis früh der Mor - gen
come a - bout thy bed To keep their watch a - bove thee un - till the morn - ing

Ped.

lacht Und von den sü - ssen Träu-men mein Liebling dann er - wacht O,....
breaks And from the dreams they brought him my lit - tle dar - ling wakes O,....

*Ped. **

*Ped. **

schlaf, mein Kindchen, schlaf..... O..... schlaf, mein Kindchen, schlaf O.....

sleep my ba-by sleep..... O..... sleep my ba-by sleep O.....

* Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped.

schlaf, mein Kind-chen, schlaf..... O..... schlaf, mein Kind-chen, schlaf
rit. a tempo.

sleep my ba-by sleep..... O..... sleep my ba-by sleep a tempo.

f

* Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped.

3 2 5 3 1 3 2 1 5 2 4 5 1 5 4

4 2 1 3 2 4 1 3 2 1 3

Ped. * Ped.

O. schlumme-re mein Kind-chen! Noch die-sen letz-ten Kuss,.....

O lul-la-by my ba-by take thou this goodnight kiss.....

Ped. * Ped.

Er mö - ge Dich be - leh - ren wie Mut - ter - lieb' sein muss; Em -

And may it tell thee, dar - ling, what love a moth - er's is Take

* Ped. * Ped. Ped. * Ped. * Ped. * Ped.

pfang - e ihn und träu - me weil ich hier be - tend fleh'..... Dass

thou this kiss to dream of the while I breathe a prayer..... That

* Ped.

Er der Dich ge - ge - ben in Gna - de auf Dich seh O,....

God who gave shall have thee for - ev - er in his care..... O.....

* Ped. * Ped. * Ped. * Ped. Ped. * Ped. * Ped.

schlaf, mein Kindchen, schlaf..... O,.... schlaf, mein Kind - chen, schlaf O,....

sleep, my ba - by, sleep,..... O..... sleep my ba - by sleep O.....

* Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped.

schlaf, mein Kindchen, schlaf *O..... schlaf, mein Kindchen, schlaf* *O.....*
sleep my ba-by sleep....., O..... sleep my ba-by sleep *O.....*

** Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped.*

schlaf, O..... schlaf, O..... schlaf, O..... schlaf, O..... schlaf, O.....
molto tranquillo *morendo.* *ral - len -*

sleep, O..... sleep, O..... sleep, O..... sleep, O..... sleep, O.....

** Ped. * Ped. * Ped. * Ped. * Ped.*

schlaf, O..... schlaf, mein Kindchen, schlaf, O..... schlaf, O..... schlaf
tan - do *assai* *lento.* *sostenuto.*

sleep, O..... sleep, my ba-by sleep, O..... sleep, O..... sleep.

** Ped. * Ped. * Ped. * Ped. * Ped.*

ETUDE XIX.

(F major.)

Allegro. ♩ - 80 ♩ - 108.

p e sempre legato.

mf

*P**

a tempo.
poco rall.
p

ETUDE XX.

(F minor.)

Presto. $\text{♩} = 80$ $\text{♩} = 108$.

This musical score is for Etude XX in F minor, marked Presto. The tempo is indicated as 80 quarter notes per minute for the first system and 108 for the subsequent systems. The piece is written for piano in F minor, 2/4 time. It consists of six systems of music, each with a treble and bass staff. The notation includes various musical symbols such as notes, rests, accidentals, and dynamic markings like *p* (piano), *f* (forte), and *ff* (fortissimo). Fingerings are indicated by numbers 1-5 above or below notes. The score features a variety of musical textures, including rapid sixteenth-note passages, sustained chords, and melodic lines. A repeat sign with first and second endings is present in the second system. The piece concludes with a final cadence in the sixth system.

ETUDE XXI.

(A minor.)

Andante. ♩ - 72 ♩ - 112.

The musical score for Etude XXI in A minor is presented in six systems. Each system contains a piano (p) and violin (v) staff. The tempo is marked 'Andante' with a metronome indication of 72 to 112 beats per minute. The key signature is A minor. The piano part is characterized by dense, often arpeggiated chords, with some passages marked 'legato' and 'simili'. The violin part features a melodic line with various ornaments, slurs, and fingerings. The score includes numerous fingering numbers (1-5) and bowing directions (up and down bows) for the violin. The piano part also includes some fingering numbers. The overall structure is a continuous piece of music, likely for a recital or examination.

First system of musical notation, featuring a treble and bass staff. The treble staff contains a melodic line with various fingerings (1, 2, 3, 4, 5) and slurs. The bass staff contains a supporting line with fingerings (1, 2, 3, 4, 5) and a dynamic marking *p* (piano).

Second system of musical notation. The treble staff continues the melodic line with fingerings (1, 2, 3, 4, 5) and slurs. The bass staff contains a supporting line with fingerings (1, 2, 3, 4, 5) and a dynamic marking *cres* (crescendo).

Third system of musical notation. The treble staff continues the melodic line with fingerings (1, 2, 3, 4, 5) and slurs. The bass staff contains a supporting line with fingerings (1, 2, 3, 4, 5) and a dynamic marking *do* (dolce).

Fourth system of musical notation. The treble staff continues the melodic line with fingerings (1, 2, 3, 4, 5) and slurs. The bass staff contains a supporting line with fingerings (1, 2, 3, 4, 5) and a dynamic marking *dimin.* (diminuendo).

Fifth system of musical notation. The treble staff continues the melodic line with fingerings (1, 2, 3, 4, 5) and slurs. The bass staff contains a supporting line with fingerings (1, 2, 3, 4, 5) and a dynamic marking *pp* (pianissimo).

Sixth system of musical notation. The treble staff continues the melodic line with fingerings (1, 2, 3, 4, 5) and slurs. The bass staff contains a supporting line with fingerings (1, 2, 3, 4, 5) and a dynamic marking *pp* (pianissimo).

ETUDE XXII.

Allegro. ♩ - 80 ♩ - 96.

(F major.)

stacc.

8

fz

p

f

p

fz

8

ETUDE XXIII.

(C major.)

Allegretto. ♩ - 100 ♩ - 144.

ff
simili.
1. 2.
cres.
simili.
ff
simili.

ETUDE XXIV.

♩ - 108 ♩ - 144.

Andante quasi un poco allegretto. (C major.)

p e legato

First system of musical notation, featuring a treble and bass staff with complex fingerings and articulation marks.

Second system of musical notation, including a *cres.* (crescendo) marking and various fingerings.

Third system of musical notation, featuring a *dimin.* (diminuendo) marking and a *ten.* (tension) marking.

Fourth system of musical notation, continuing the complex melodic and harmonic development.

Fifth system of musical notation, including a *f* (forte) dynamic marking and various fingerings.

Sixth system of musical notation, concluding with a *Adagio.* tempo change, a *ff* (fortissimo) dynamic marking, and a *Pod.* (pedal) marking.

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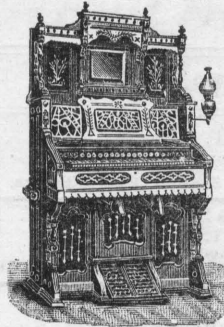
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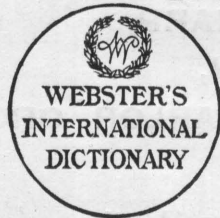
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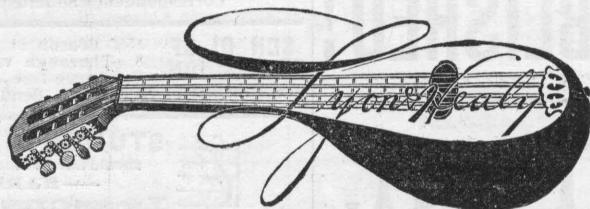
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